

11/10/09 10:10 AM

DEARER 191

11/10/09 10:10 AM



# Artists of Abraham Lincoln Portraits

Winslow Homer

Excerpts from newspapers and other  
sources

From the files of the  
Lincoln Financial Foundation Collection

# HARPER'S WEEKLY.

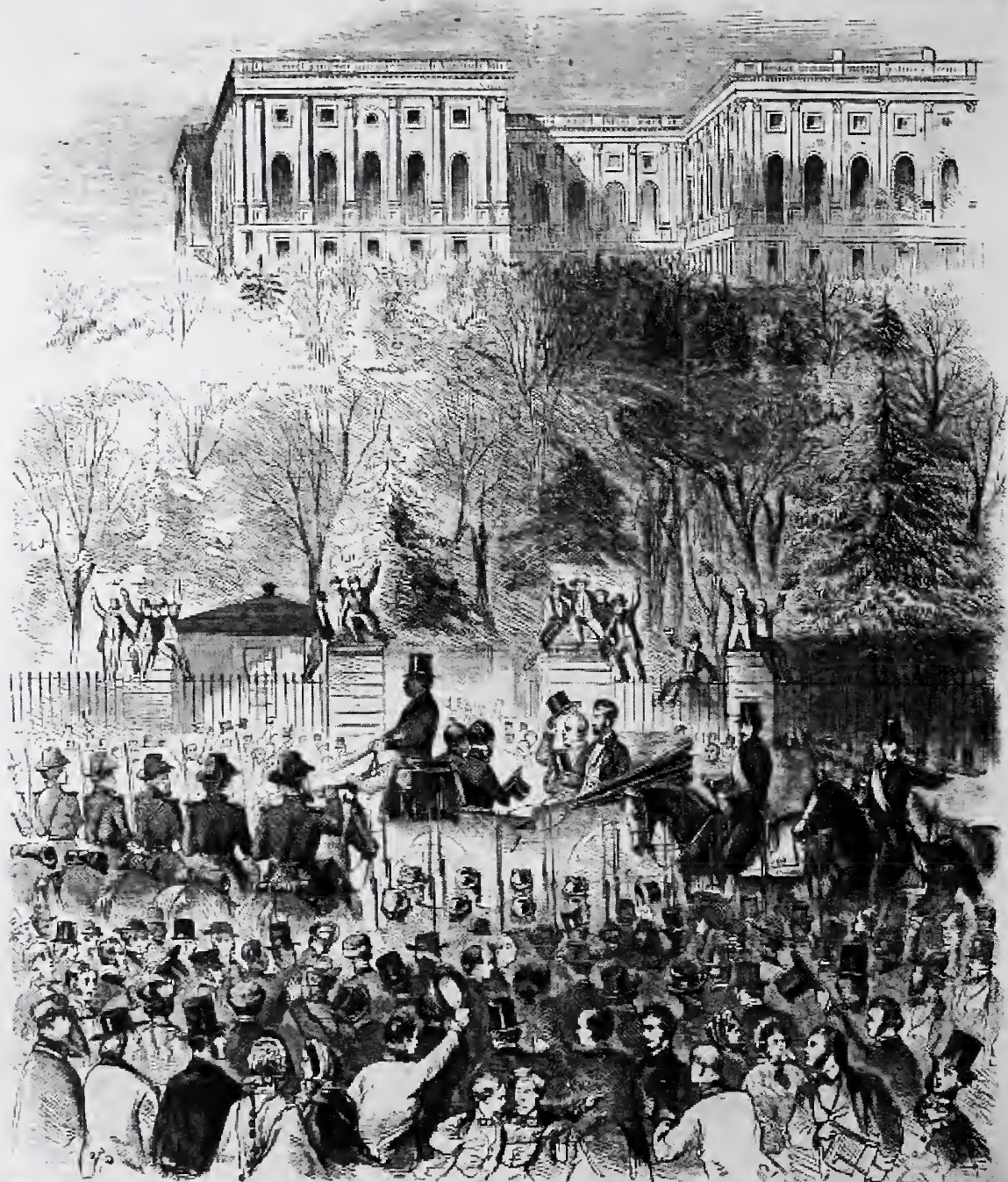
A JOURNAL OF CIVILIZATION.

Vol. V.—No. 220.]

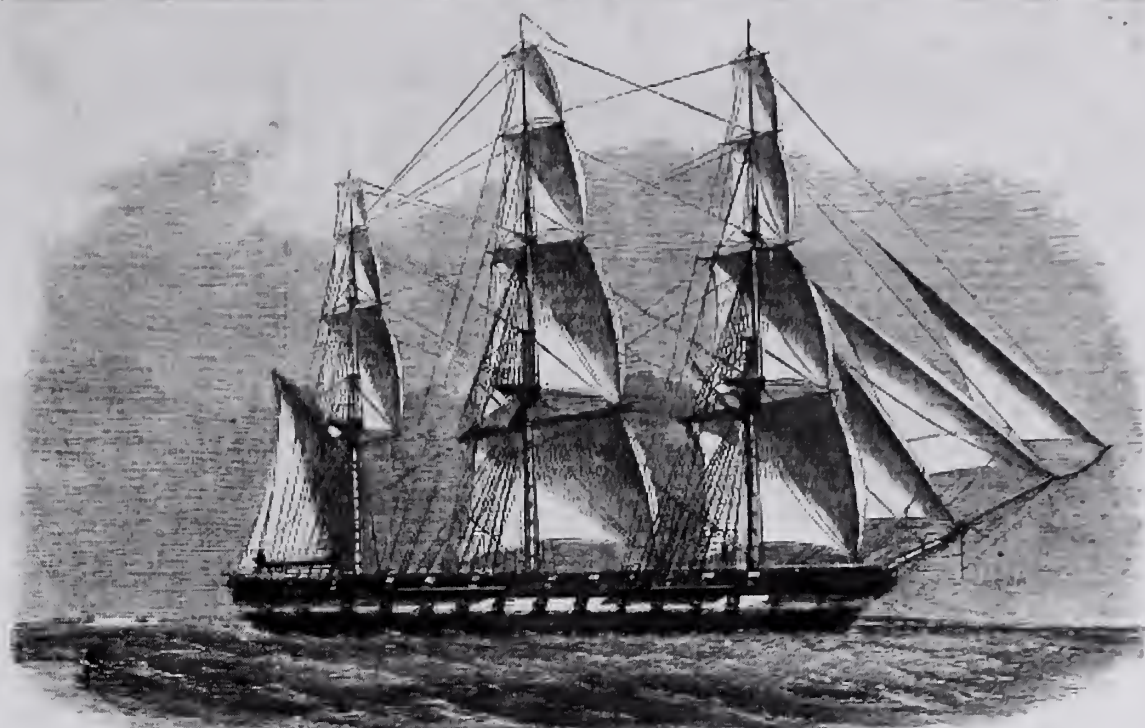
NEW YORK, SATURDAY, MARCH 16, 1861.

[PRICE FIVE CENTS.]

Entered according to Act of Congress, in the Year 1854, by Harper & Brothers, in the Clerk's Office of the District Court for the Southern District of New York.



THE INAUGURAL PROCESSION AT WASHINGTON PASSING THE GATE OF THE CAPITOL GROUNDS.—FROM A SKETCH BY OUR SPECIAL ARTIST.—(SEE PAGE 161.)



of those officers who have resigned United States property into the hands of the Secret Service.

## THE INAUGURATION.

Aspen's history was first inaugurated at Washington on 1st March. We devote a large portion of our space to this matter in the illustration of this important event. On pages 106 and 107 will be found a large view of the Government House, Casanovary; on page 108 a picture of the Government Promenade; and on this page an ob-

pouring down the forehead of the two  
 prisoners into the bottom channel.

The procession begins to form about nine o'clock on Pennsylvania Avenue. The center of attraction was Wilbur's Hotel, where Mr. Lincoln was staying, and by 11 A. M. the Avenue at that point was blocked up. The day was dull and every body was in the mood. Over twenty-five thousand strangers were in the city, many of whom had slept the night previous in the Capital and in the streets—it being absolutely impossible to find room for beds anywhere.

According to custom, the funeral exercises will have begun at once. But at that hour Mr.

Heumann was still in his chamber at the Capitol, sleeping late. It was not till ten minutes past twelve that he left the Capitol. He drove rapidly to the White House, entered an open barouche with servants in livery, and proceeded to Wilbur's. There the President-elect, and Senators Poore and Baker of the Committee of Appropriations, retained the carriage, and a few minutes before one the procession began to move. The order of procession was as follows:

Atts. Musical (noting) Atts.  
A National Flag with appropriate children.  
The Presidents of the United States, with the French-  
King and wife, with Marbels on their list, and the

Marshall of the United States for the District of  
Columbia, Colonel William A. Rorer, and

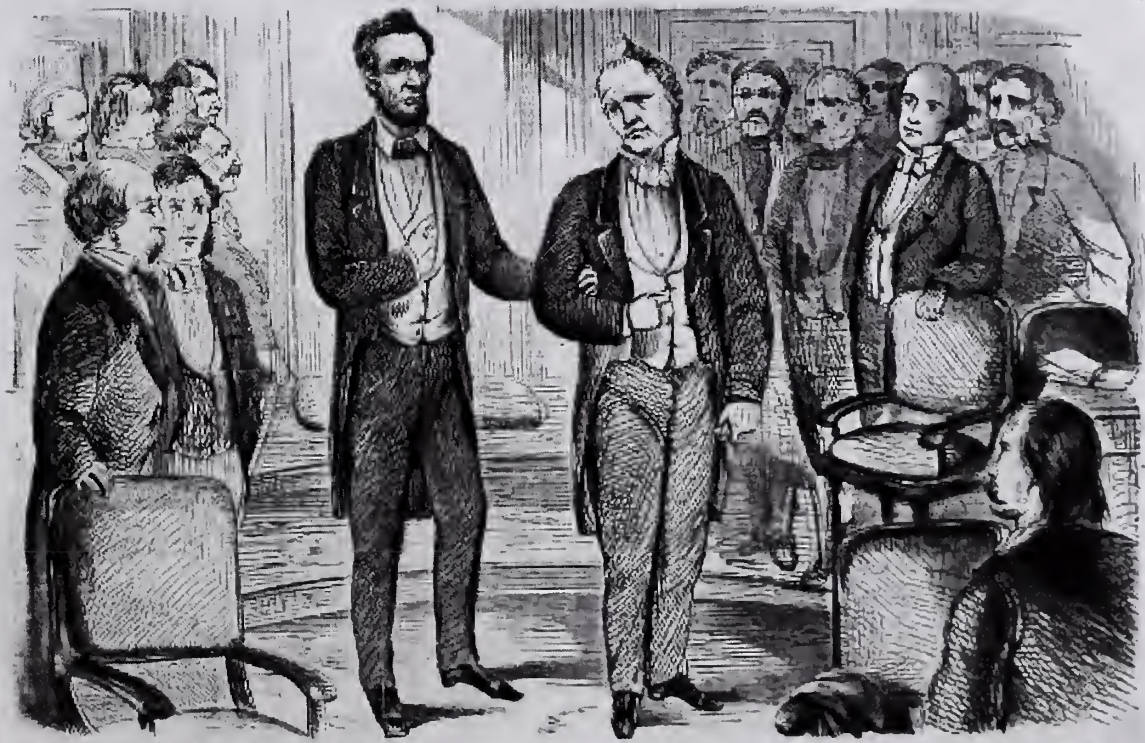
His Deputes on their Flight  
The Committee of Arrangements of the Senate  
Exposition of the United States

The Psychiatric Association.  
The Judiciary

Foreign Waters.

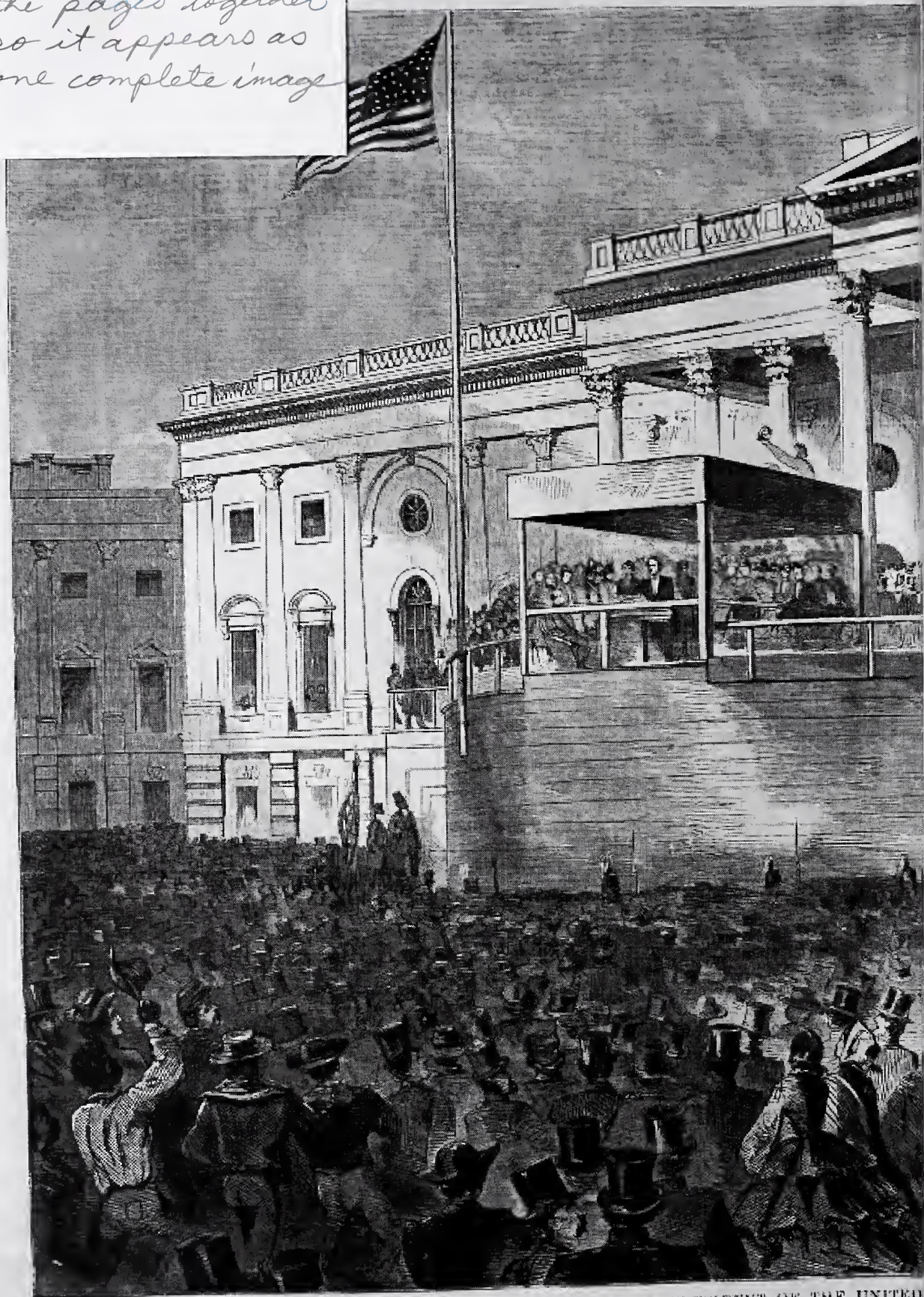
The Corps Diplomatique.  
Members of the Ministry and ex-Members of Congress  
and ex-Members of the Cabinet.

The Peace Congress  
Heads of Delegation



PRESIDENTS BUCHANAN AND LINCOLN ENTERING THE SENATE CHAMBER BEFORE THE INACQUAINTANCE.—(FROM A SKETCH BY OUR SPECIAL ARTIST.)

*Foldover: lay  
the pages together  
so it appears as  
one complete image*



THE INAUGURATION OF ABRAHAM LINCOLN AS PRESIDENT OF THE UNITED STATES

# HARPER'S WEEKLY

## A JOURNAL OF CIVILIZATION

Vol. V.—No. 235.

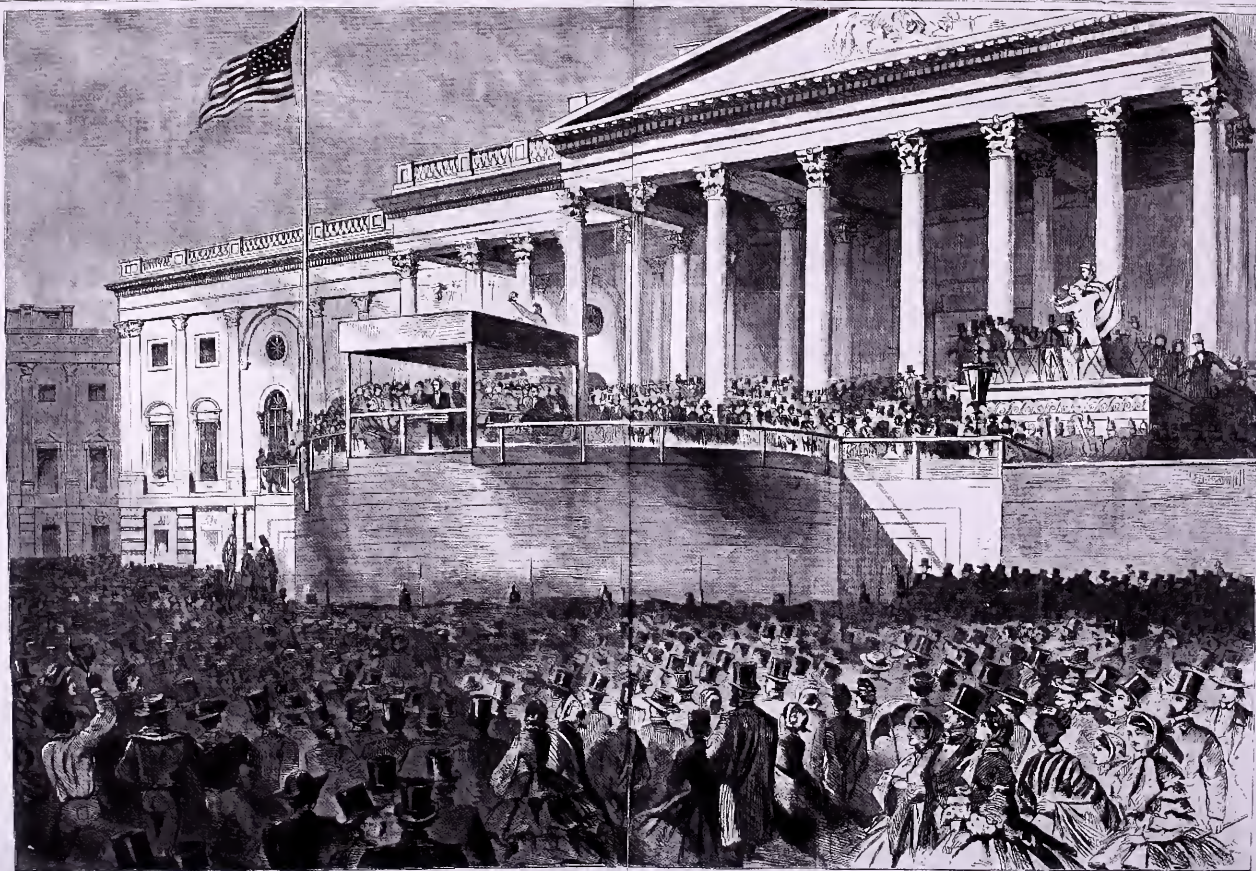
NEW YORK, SATURDAY, JUNE 29, 1861.

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THE WAR-MAKING HAVESACKS FOR THE VOLUNTEERS.



THE INAUGURATION OF ABRAHAM LINCOLN AS PRESIDENT OF THE UNITED STATES, AT THE CAPITOL, WASHINGTON, MARCH 4, 1861.—[FROM A DRAWING MADE ON THE SPOT.]

# HARPER'S WEEKLY

A  
JOURNAL OF CIVILIZATION.

Vol. V.—No. 235.]

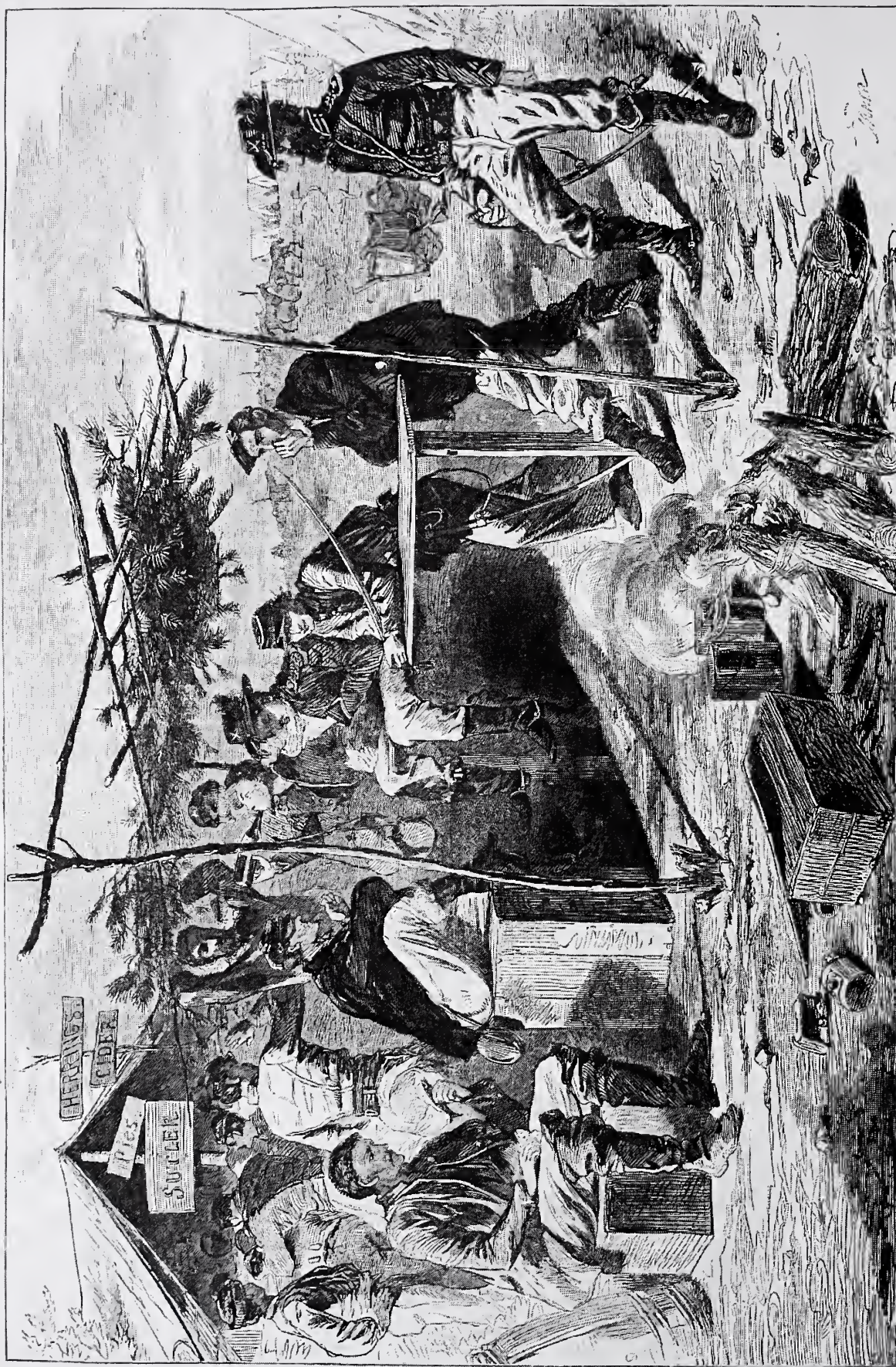
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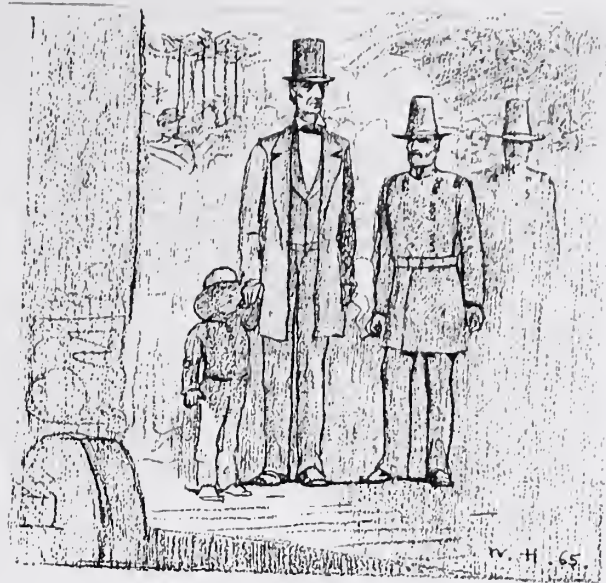
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THE WAR-MAKING HAVESACKS FOR THE VOLUNTEERS.



THANKSGIVING IN CAMP.



PRESIDENT LINCOLN, GENERAL GRANT, AND TAD LINCOLN AT A RAILWAY STATION. (SKETCHED FROM LIFE BY WINSLOW HOMER.)

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The Life and Work of  
**WINSLOW HOMER**

---

Gordon Hendricks



THE SURGEON AT WORK AT THE REAR DURING AN ENGAGEMENT.—[See Page 480.]

60. "The Surgeon at Work at the Rear During an Engagement." Engraving,  $9 \frac{1}{8} \times 13 \frac{3}{4}$ " (23.2  $\times$  34.9 cm.). From *Harper's Weekly*, July 12, 1862. Cf. Fig. 65, the only convincing element in the illustration.

Evidently *Campaign Sketches*—each set was sold for \$1.50—was well received, for in the same month, December, 1863, Prang proposed another project. This time there were to be twenty-four designs in two parts of twelve designs each. Now they were to be much smaller, souvenir cards  $4 \frac{1}{8} \times 2 \frac{7}{16}$  inches. Homer got a stone the same month, drew a sample design, and wrote Prang that he would do twelve for forty dollars.<sup>30</sup>

These are again repeats of *Harper's* ideas, oil pictures of the time, and unpublished sketches. Goodrich's *The Graphic Art of Winslow Homer* reproduces them all—twenty-three from the Butler Institute of American Art in Youngstown, Ohio, and one from the American Antiquarian Society in Worcester, Massachusetts. In two the artist parodies his oil paintings, *Punishment for Intoxication* (Fig. 67) and *Surgeon's Call* in the Boston Museum (Fig. 75, CL-239); and in a third, *Our Special*, he parodies himself. Some are sad—*Good Bye* (see Fig. 74); some documentary of the seamier side of the war (e.g., *In the Trenches*, *Fording*); and some are humorous or trivial (*An Unwelcome Visit*, *Water Call*, *Upset His Coffee*).

A chromolithograph of Union Pond, Williamsburgh, New

York, was also published in per has often been credited to Homer its unnatural, short diagonal g from the hand of John Bachma Company lithograph of the tim also produced an 1865 view of ( awkward clusters of people.

The Boston Museum's *Su ing Old Soldier* until recently de with the Prang card and the m No one knows where that title *Playing Old Soldier*, now unlc Fund Society in New York in 18 Homer, *The Sutler's Tent*, also in the *Wilderness* and a curious shown at the Artists' Fund So

*Punishment for Intoxicatio* shown at the National Academ were evidently two substantial my to welcome Homer into its:



TOSSING IN A BLANKET.



STUCK IN THE MUD.



UPSET HIS COFFEE.



LATE FOR ROLL CALL.



HARD TACK.



BUILDING CASTLES.





IN THE TRENCHES.



GOOD BYE.



THE GIRL HE LEFT BEHIND HIM.



TEAMSTER.



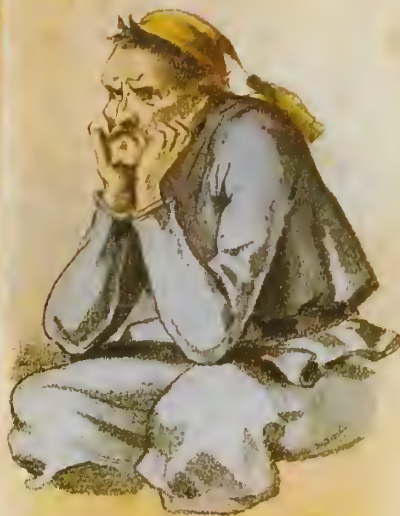
THE RIFLE PIT.



OUR SPECIAL.



DRUMMER.



A DESERTER.



A SHELL IS COMING.



FORDING.

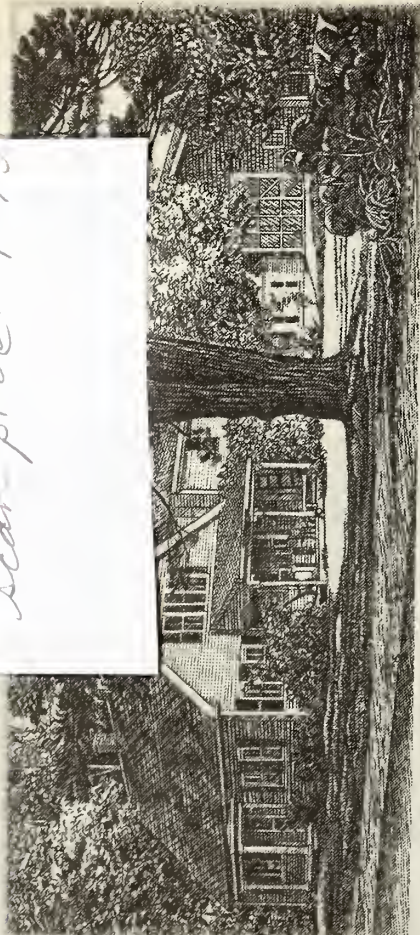


THE FIELD BARBER.



EXTRA RATION.

Scan pages 1-7  
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scan p. 8 (last page)



c. 1790

Brookside Farm

R. Loos

# The Old Print Barn

## NEWSLETTER

Sophia Lane, Director

Vol. 5 No. 1

Winona Road RFD #2 Box 1008

Meredith, N.H. 03253-9599

He got it all from his father. She was always painting pictures," was the statement made by many family members of Winslow Homer. Fanny and Winslow were to exhibit paintings in the show. She always painted pictures which she could do but Winslow painted pictures, drew sketches, and made sketches of anything throughout his life. Do not think of Winslow as only a landscape painter of New England, for he worked of Civil War, the of Gloucester, natives of ahamas, sea tragedies on the coast of England, the scenes in the cafes of Paris, scenes from following the through high crime scenes of New York City. Though he was born in Boston

been and would again be a successful businessman in hardware, he could not afford Harvard and could not find Win a position as a clerk. John Bufford, lithographer, had come up from New York City a few years ago and was operating the firm called J.H. Bufford and Company, Boston. Homer answered Bufford's ad and began his career as a lithographer. Perhaps it is advisable to keep a sharp lookout for lithographs of sheet music covers by Bufford's of this period as the young apprentice Homer drew pictures from 8 a.m. to 6 p.m. until he became 21.

The day he became 21, Winslow Homer left Bufford's to be on his own for the rest of his life. He began painting

### The Wood Engravings of

# Winslow Homer



vacation areas of Rhode Island, Massachusetts, and New Hampshire and many of the paintings were inspirations for similar wood engravings.

191

Scan pages 1-7  
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c. 1790

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# Winslow Homer

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"He got it all from his mother," was always painting pictures," was a comment made by many family cousins of Winslow Homer. Henrietta and Winslow were later to exhibit paintings in the same show. She always painted well. She could do anything. She painted pictures, drew sketches, and made prints of anything throughout his life. Do not think of Winslow Homer as only a landscape painter of New England, for he has works of Civil War, the Gloucester, natives of the coast of England, and dancers in the cafes of Paris, and scenes from following police through high crime areas of New York City. Although he was born in Boston on Friend Street and had lived in New York, London, Square,

been and would again be a successful businessman in hardware, he could not afford Harvard and could not find Win a position. He left for John Bufford, lithographer, had come from New York City a few years ago and was operating the firm called J.H. Bufford and Company, Boston. Homer answered Bufford's ad and began his career as a lithographer. He was paid a visible to keep a sharp look for lithographs of sheet music covers by Bufford's of this period as the young apprentice Homer drew pictures from 8 a.m. to 6 p.m. until he became 21.

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### The Wood Engravings of

## Winslow Homer



vacation areas of Rhode Island, Massachusetts, and New Hampshire and many of the paintings were inspirations for printer wood engravings. The engravings and demands the two media hold



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# The Old Print Barn

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"He got it all from his mother. She was always painting pictures," was the statement made by many family cousins of Winslow Homer. Henrietta and Winslow were later to exhibit paintings in the same show. She always painted flowers which she could do well, but Winslow painted pictures, drew sketches, and made prints of anything that caught his eye. Do not think of Winslow Homer as only a landscape painter of New England, for he has works of Civil War, the girls of Gloucester, natives of the Bahamas, sea tragedies on the coast of England, the dancers in the cafes of Paris, and scenes from following police through high crime areas of New York City. Although he was born in Boston in 1836 on Friend Street and had lived near Bowdoin Square, Winslow spent his school days in Cambridge, then a very rural area. During his early school days, the young Homer began drawing pictures of life of the school and rural Cambridge around him, many times getting into trouble because he should have been doing his lessons. When it became time to follow his older brother into Harvard, there was a depression in Boston and in the Homer family. Although his father had

been and would again be a successful businessman in hardware, he could not afford Harvard and could not find Win a position as a clerk. John Bufford, lithographer, had come up from New York City a few years ago and was operating the firm called J.H. Bufford and Company, Boston. Homer answered Bufford's ad and began his career as a lithographer. Perhaps it is advisable to keep a sharp lookout for lithographs of sheet music covers by Bufford's of this period as the young apprentice Homer drew pictures from 8 a.m. to 6 p.m. until he became 21.

The day he became 21, Winslow Homer left Bufford's to be on his own for the rest of his life. He began painting when he was about 25; but in the meantime, he was engraving as an illustrator for such magazines as Ballou's Pictorial of Boston and Harper's Weekly of New York City. In those days wood engraving had to be used in newspapers and magazines as the blocks could be lined up with type for run-off while lithographic stones and etching plates could not. During these years he carved many blocks for Harper's depicting urban and rural life in the New York City area, but he became more

### The Wood Engravings of

## Winslow Homer

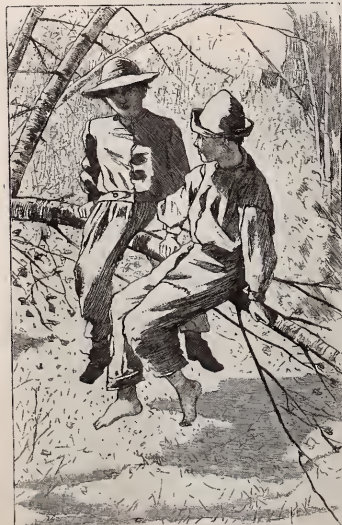


TROTTER ON THE MILLDAM, BOSTON.

Trotting on the Milldam, Boston

vacation areas of Rhode Island, Massachusetts, and New Hampshire and many of the paintings were inspirations for similar wood engravings. Homer recognized the different demands the two media held and did not try to duplicate his paintings in his engravings. In addition to these differences, there are many original wood engravings that were done directly from drawings; consequently, there are many wood engravings of Homer that are not reproductions in the strict sense.

The pretty girls of Gloucester and the vacation spots of New England in the 1860's and 70's represent the happy vacation side of Winslow Homer. Many of his paintings and prints represent hard life and tragedies that result. From his early youth, he sketched the tragedies of the Civil War, in his visits to Tynemouth, England, he sketched the tragedies from the sea, and in his visits to the Bahamas, he saw the hard life and tragedies of the people who lived there long before it would become a vacation spot. Harper's had sent him "on the police beat" many times and he sketched the broken lives found then in Chinatown and the Bowery in New York City.



SWINGING ON A BIRCH TREE.

Swinging on a Birch Tree

famous for his Civil War scenes. Commissioned by Harper's, he became their man on the spot and he saw and drew the army life and the war close-up. He engraved his initials in the blocks, Harper's printed his name under the illustrations, and Winslow Homer became famous. He also had an association with Harper's that would last him for many years and would bring him income when needed.

One of his Civil War paintings, "Prisoners From the Front," earned him a trip to Paris as the Universal Exposition of 1867 was including a small section for Americans and Winslow Homer was invited. Winslow held a gallery sale with a friend before they left and the proceeds allowed him to remain in Paris many months. Harper's was perfectly happy to print the illustrations Homer had done of the cathedrals and museums of Paris, but there was considerable reluctance concerning the dancing in the ballrooms and cafes of Paris. After all you could see more than an ankle. The question was how deeply involved the young Homer in his early thirties had become in the life of Paris.

Even if you count the many soldiers found in the Civil War

prints, it is our guess that the women will far outnumber the men in the prints of Winslow Homer because following his return from Paris, where he placed many women in his prints, he made many journeys to the vacation spots of New England, each time recording the customs and pastimes and always having many pretty girls in the pictures. He enjoyed it and Harper's printed them all. Of special note to New

Hampshire is the fact that in the late 1860's he organized a party of ladies and gentlemen, many of whom were artists, and the party journeyed from Boston to New Hampshire and finally to the summit of Mt. Washington where Winslow and the other artists recorded the magnificent scenery and life along the bridal path since in those days almost everyone rode to the top. Many paintings were done on the spot in the



Ship Building, Gloucester Harbor, Massachusetts



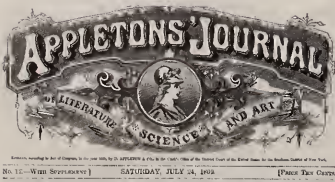
Summer in the Country



All in the Gay and Golden Weather



The Picnic Excursion



On the Road to Lake George



A Quiet Day in the Woods

## The Galaxy



Illustration by H. W. H. H. H.

"She turned her face to the window"

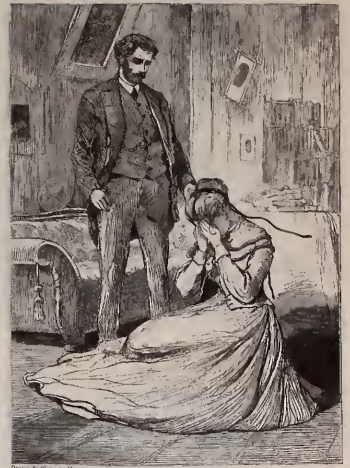


Illustration by H. W. H. H. H.

"I CANNOT! IT WOULD BE A SIN! A FEARFUL SIN!"—Page 354.

"I Cannot! It would be a sin! A Fearful Sin!"

## Harper's Bazaar



The Straw Ride

## Our Young Folks



"She left us in the bloom of May"

"She left us in the bloom of May"

## Every Saturday



Illustration by H. W. H. H. H.

Deer-Stalking in the Adirondacks in Winter

## Century Magazine



Illustration by H. W. H. H. H.

Union Camp Scene - A Quiet Game



The Boston Common



Cricket Players on Boston Common



Skating at Boston



The Last Days of Harvest



The Inaugural Procession  
Passing The Gate of the City



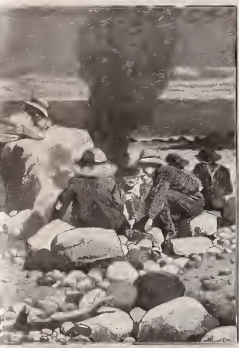
Sea-Side Sketches



The Summit of Mount Washington



on at Washington  
Capitol Grounds



- A Clam-Bake



it. Washington



Waiting for a Bite



"Winter" a Skating Scene



A Merry Christmas and Happy New Year



On the Beach - Two Are Company, Three Are None

# HARPER'S WEEKLY

JOURNAL OF CIVILIZATION



Floral Department of the Great Fair



Spring Blossoms

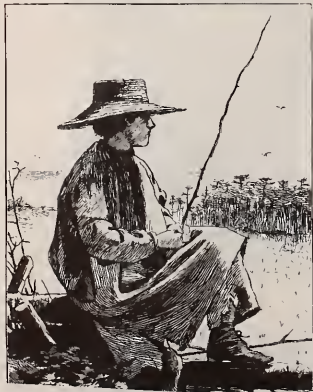


Waiting for Dad



The Morning Bell

## A Guide to Collecting the Wood Engravings of Winslow Homer



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## 1990 Price Schedule

### Appleton's Journal of Literature, Science and Art (1869-1881)

1. June 10, 1869; p. 321; "All in the Gay and Golden Weather"; \$375
2. June 19, 1869; p. 353; "The Artist in the Country"; \$375
3. July 10, 1869; p. 465; "Summer in the Country"; \$300
4. July 24, 1869; p. 513; "On the Road to Lake George"; \$395
5. August 7, 1869; p. 592; 1/2 page; "The Last Load"; \$300
6. August 14, 1869; p. 624; "The Picnic Excursion"; \$425
9. April 30, 1870; p. 477; "Oanger Ahead"; \$325
10. June 25, 1870; p. 701; "A Quiet Day in the Woods"; \$350

### Ballou's Pictorial Drawing Room Companion (1851-1859)

15. September 12, 1857; p. 161; 1/2 page; "A Boston Watering Cart," faxes \$75
41. February 12, 1859; p. 105, 1/2 page; "Trotting on the Mill Dam, Boston"; \$185
46. March 12, 1859; p. 168; 1/2 page; "Evening Scene at the Skating Park, Boston"; \$185
55. June 4, 1859; p. 360; 1/2 page; "Cricketer Players on Boston Common"; \$185

### Every Saturday (1866-1874)

63. August 6, 1870; p. 504; "High Tide"; \$500
65. August 20, 1870; p. 529; "The Robin's Note"; \$600
69. January 21, 1871; p. 57; "Oer-Stalking in the Adirondacks in Winter"; \$550
72. March 25, 1871; p. 272; "A Country Store - Getting Welghed"; \$350
73. April 8, 1871; p. 321; "At Sea - Signalling a Passing Steamer"; \$350

### The Galaxy (1869-1881)

81. May 1868; opposite p. 581; "She Turned Her Face to the Window"; \$120
82. June 1868; opposite p. 719; "You Are Really Picturesque, My Love"; \$110
84. August 1868; opposite p. 217; "Orin, Make Haste, I Am Perishing"; \$115
85. September 1868; opposite p. 341; "I Cannot It Would Be a Sin! A Fearful Sin!"; \$95
86. June 1869; opposite p. 823; "Hil H-O-O-O! He Done Come. Jumboloro Tell You Fust!"; \$105
87. September 1869; opposite p. 293; "Comel!"; \$115
89. November 1869; opposite p. 581; "Weary and Dissatisfied with Everything"; \$120
90. December 1869; opposite p. 725; "In Came a Storm of Wind, Rain and Spray - and Portia"; \$95

### Harper's Bazaar (1867-Current)

98. September 25, 1869; p. 620; "The Straw Ride"; \$475

### Harper's Weekly (1857-1916)

108. April 17, 1858; p. 248; "Spring in the City"; \$200
109. May 22, 1858; p. 329; "The Boston Common"; \$400
110. September 4, 1858; p. 568; "The Bathe at Newport"; \$200
111. September 4, 1858; p. 569; "Picnicking in the Woods"; \$400
112. November 13, 1858; p. 728; "Husking the Corn in New England"; \$430
113. November 13, 1858; p. 729; 1/2 page; "Driving Home the Corn"
114. November 13, 1858; p. 729; 1/2 page; "The Oance After the Husking"
- The above two wood engravings are matted on one mat, \$360
115. November 27, 1858; p. 760; 1/2 page; "Thanksgiving Day - Ways and Means"
116. November 27, 1858; p. 760; 1/2 page; "Thanksgiving Day - Arrival at the Old Home"
117. November 27, 1858; p. 761; 1/2 page; "Thanksgiving Day - the Dinner"
118. November 27, 1858; p. 761; 1/2 page; "Thanksgiving Day - the Dance"
- The above four prints are matted together, \$400
119. December 25, 1858; p. 820; 1/2 page; "Christmas - Gathering Evergreens"
120. December 25, 1858; p. 820; 1/2 page; "The Christmas Tree"
121. December 25, 1858; p. 821; 1/2 page; "Santa Claus and His Presents"
122. December 25, 1858; p. 821; 1/2 page; "Christmas Out of Doors"
- The above four prints are matted together, \$500
123. March 12, 1859; p. 173; "Skating at Boston"; \$300
131. December 24, 1859; pp. 824-825; double page; "A Merry Christmas and a Happy New Year"; \$400
133. January 14, 1860; p. 25; "A Snow Slide in the City"; \$235
134. February 25, 1860; p. 124; 1/6 page; "The Meeting after the Marriage"; \$55
141. March 10, 1860; p. 157; 1/6 page; "On the Beach"; \$55
142. March 17, 1860; p. 164; 1/6 page; "The Lady in Black"; \$55
143. March 17, 1860; pg. 164; 1/6 page; "Meadowbrook Parsonage"; \$55
144. March 17, 1860; p. 172; 1/2 page; "Hon. Elihu B. Washburne of Illinois, Chairman of the Committee on Commerce"; \$60
145. April 7, 1860; p. 224; 1/5 page cartoon; "Scene in Union Square, New York, on a March Day"; \$105
152. December 15, 1860; p. 788; 1/2 page; "Expulsion of Negroes and Abolitionists from Tremont Temple, Boston, Massachusetts, on December 3, 1860; \$95
158. March 16, 1861; p. 161; 1/2 page; "The Inaugural Procession at Washington Passing the Gate of the Capitol Grounds"; \$110
163. May 11, 1861; p. 289; 1/4 page; "Colonel Wilson, of Wilson's Brigade"; \$60
164. May 25, 1861; p. 329; "The Seventy-Ninth Regiment (Highlanders), New York State Militia"; \$170
169. September 14, 1861; p. 577; 1/6 page; "Flag-Officer Stringham"; \$60



Our Women and The War

172. December 28, 1861; pp. 824-825; double page; "Great Fair Given at the City Assembly Rooms, New York, December, 1861, in Aid of the City Poor"; \$450
173. January 4, 1862; p. 1; "Christmas Boxes in Camp - Christmas, 1861"; \$180
184. September 6, 1862; pp. 568-569; double page; "Our Women and the War"; \$225
187. January 17, 1863; p. 36; "A Shell in the Rebel Trenches"; \$150
188. January 24, 1863; p. 52; "Winter Quarters in Camp"; \$375
190. April 25, 1863; p. 268; "The Approach of the British Fleet 'Alabama'"; \$650
193. November 21, 1863; p. 737; "The Russian Ball - in the Supper Room"; \$450
196. March 5, 1864; p. 156; "Anything for Me, Please! - Post Office of the Brooklyn Fair in Aid of the Sanitary Commission"; \$400
197. April 16, 1864; p. 241; "Floral Department of the Great Fair"; \$295
199. December 3, 1864; p. 780; "Thanksgiving Day in the Army - After Dinner: The Wish-Bone"; \$550
200. July 15, 1865; "Holiday in Camp - Soldiers Playing Football"; \$450
201. July 26, 1865; p. 352; "Our Watering Places - The Empty Sleeve at Newport"; \$650
202. August 26, 1865; p. 533; "Our Watering-Places - Horse-Racing at Saratoga"; \$650
207. January 25, 1868; p. 52; "Winter - A Skating Scene"; \$450
211. July 25, 1868; p. 472; "New England Factory Life - Bell-Time" (Lawrence, MA); \$400
212. October 31, 1868; p. 689; "Our New President" (U.S. Grant); framed \$500
217. July 10, 1869; p. 441; "The Summit of Mount Washington"; \$400
221. May 21, 1870; p. 328; "Spring Blossoms"; framed \$800
222. June 11, 1870; p. 377; "The Oliner Horn"; framed \$1025
225. August 17, 1872; p. 636; "On the Beach - Two Are Company, Three Are None"; \$650
226. September 14, 1872; p. 721; "Under the Falls, Catskill Mountains"; \$750
227. April 26, 1873; p. 345; "The Wreck of the Atlantic - Cast up by the Sea"; \$650
228. June 28, 1873; p. 549; "The Noon Reces"; \$750
229. August 16, 1873; p. 668; "The Bathers"; \$450
230. August 16, 1873; p. 725; "The Nooning"; \$800
231. August 23, 1873; p. 740; "Sea-Side Sketches - A Clam Bake"; \$650
233. September 27, 1873; p. 844; "Gloucester Harbor"; \$1000
234. October 11, 1873; p. 900; "Ship-Building, Gloucester Harbor"; \$975
235. November 1, 1873; p. 969; "Oad's Coming!"; \$1000
236. December 6, 1873; p. 1092; "The Last Days of Harvest"; \$750
237. December 13, 1873; p. 1116; "The Morning Bell"; \$450
239. February 28, 1874; p. 196; "Watch-Tower, Corner of Spring and Varick Streets, New York"; \$400
240. March 7, 1874; p. 212; "The Chinese in New York - Scene in a Baxter Street Club-House"; \$425
245. August 22, 1874; p. 693; "Waiting for a Bite"; \$950
246. September 12, 1874; p. 757; "Seasaw - Gloucester, Massachusetts"; \$1000
247. September 19, 1874; p. 780; "Flirting on the Sea-Shore and on the Meadow"; \$800

### Our Young Folks (1866-1869)

251. June 1867; opposite p. 321; "Swinging on a Birch Tree"; \$300
255. August 1868; opposite p. 449; "Green Apples"; framed \$300
266. November 1869; opposite p. 760; "The Playmates"; \$200

above numbering is from A Guide to Collecting the Wood Engravings of Winslow Homer.

### Miscellaneous Century Magazine (before known as Scribner's)

- November 1883; "A Charcoal Sketch"; 3 3/8 x 5 1/4 Gelman #266; \$95
- November 1883; "Looking Over the Cliff"; 6 7/8 x 4 3/4; \$135
- November 1883; "Listening to the Voice from the Cliff"; 3 3/4 x 5 1/8 Gelman #268; \$125
- November 1883; "Outline of Inside the Bar"; 2 x 3 1/2; \$85
- November 1883; "Inside the Bar"; 7 3/8 x 4 7/8; \$135
- May 1886; "Rush's Lances - Franklin's Advance Scouts"; 3 1/8 x 5 1/8 Gelman #271; \$95
- September 1887; "Some Men of the Second Corps Who Fought at Petersburg"; 1 3/4 x 5 1/4 Gelman #281; \$75
- September 1887; "Men of the Second (Union) Corps Who Fought at Petersburg"; 1 3/4 x 5 1/4 Gelman #281; \$75
- November 1887; "Two of Sheridan's Scouts"; 4 x 4 1/4 Gelman #282; \$85
- February 1888; "The Baggage Guard"; 1 1/4 x 5 1/4 Gelman #284; \$85
- 1888 from Battles & Leaders of the Civil War, "Unhorsed Troopers Retiring from Sheridan's Raid"; 2 1/4 x 5 1/4; \$85
- 1888 from B/L "Union Cavalryman - The Water-Call"; 3 1/4 x 5 1/4; \$85
- 1888 from B/L "Feeling the Enemy"; 2 1/4 x 5 1/4; \$85
- 1888 from B/L "Beating the Long Roll"; 3 1/4 x 5 1/4; \$85
- 1888 from B/L "Union Camp Scene - A Quiet Game"; 2 1/4 x 4 1/4; \$85
- 1888 from B/L "Provost Guard, Washington"; 3 x 5 3/8; \$85
- 1894 from B/L "Skirmish at Lee's Mills before Yorktown, April 16, 1862"; 2 7/8 x 5 1/8; \$85

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- Mavis P. Kelsey M.D., The Museum of Fine Arts, Houston, Winslow Homer Graphics.
- Philip C. Beam, Henry Johnson Professor of Art at Bowdoin College and curator of the Winslow Homer Collection there.



Thanksgiving-Day in the Army - After the Dinner: The Wish-Bone

